

MUSIC AND THE CRISES



OF
THE
MODERN SUBJECT

MICHAEL L. KLEIN

Music And The Crises Of The Modern Subject Musical Meaning And Interpretation

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Music And The Crises Of The Modern Subject Musical Meaning And Interpretation:

Music and the Crises of the Modern Subject Michael L. Klein, 2015-07-06 Departing from the traditional German school of music theorists Michael Klein injects a unique French critical theory perspective into the framework of music and meaning Using primarily Lacanian notions of the symptom that unnamable *jouissance* located in the unconscious and the registers of subjectivity the Imaginary the Symbolic Order and the Real Klein explores how we understand music as both an artistic form created by the subject and an artistic expression of a culture that imposes its history on this modern subject By creatively navigating from critical theory to music film fiction and back to music Klein distills the kinds of meaning that we have been missing when we perform listen to think about and write about music without the insights of Lacan and others into formulations of modern subjectivity Musical Meaning and Interpretation Michael J. Puri, Jason Geary, Seth

Monahan, 2025-03-28 This collection of essays brings together leading musicologists and music theorists working across a range of genres classical jazz and popular to offer fresh approaches to questions of meaning in music Rooted in humanistic values *Musical Meaning and Interpretation* combines rich analytical insights with critical perspectives on musical hermeneutics arguing collectively for the strength necessity and urgency of interpretive work in music *The Rite of Spring at 100* John Reef, 2017-05-15 When Igor Stravinsky's ballet *Le Sacre du printemps* *The Rite of Spring* premiered during the 1913 Paris season of Sergei Diaghilev's *Ballets Russes* its avant garde music and jarring choreography scandalized audiences Today it is considered one of the most influential musical works of the twentieth century In this volume the ballet finally receives the full critical attention it deserves as distinguished music and dance scholars discuss the meaning of the work and its far reaching influence on world music performance and culture Essays explore four key facets of the ballet its choreography and movement the cultural and historical contexts of its performance and reception in France its structure and use of innovative rhythmic and tonal features and the reception of the work in Russian music history and theory **Allusion**

as Narrative Premise in Brahms's Instrumental Music Jacquelyn Sholes, 2018-05-24 Who inspired Johannes Brahms in his art of writing music In this book Jacquelyn E C Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music By analyzing newly identified allusions alongside previously known musical references in works such as the B Major Piano Trio the D Major Serenade the First Piano Concerto and the Fourth Symphony among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She highlights Brahms's ability to weave such references into broad movement spanning narratives arguing that these narratives served as expressive outlets for his complicated sometimes conflicted attitudes toward the material to which he alludes Ultimately Brahms's music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti J S Bach Haydn Mozart Schubert Schumann Wagner and especially Beethoven represented for him as he struggled

to emerge with his own artistic voice and to define and secure his unique position in music history *A Theory of Virtual Agency for Western Art Music* Robert S. Hatten, 2018-09-06 In his third volume on musical expressive meaning Robert S Hatten examines virtual agency in music from the perspectives of movement gesture embodiment topics tropes emotion narrativity and performance Distinguished from the actual agency of composers and performers whose intentional actions either create music as notated or manifest music as significant sound virtual agency is inferred from the implied actions of those sounds as they move and reveal tendencies within music stylistic contexts From our most basic attributions of sources for perceived energies in music to the highest realm of our engagement with musical subjectivity Hatten explains how virtual agents arose as distinct from actual ones how unspecified actants can take on characteristics of virtual human agents and how virtual agents assume various actorial roles Along the way Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds

Musical Sincerity and Transcendence in Film Timothy B. Cochran, 2021-08-17 Musical Sincerity and Transcendence in Film focuses on the ways filmmakers treat music reflexively that is draw attention to what it is and what it can do Examining a wide range of movies from recent decades including examples from Indiewood teen film and blockbuster cinema the book explores two recurring ideas about music implied by foregrounded musical activity on screen that music can be a potent means of sincere expression and genuine human connection and that music can enable transcendence of disenchantment and the mundane As an historical musicologist Timothy Cochran explores these assumptions through analysis of musical style aesthetic implications and narrative strategy while treating the ideas as historically grounded and culturally situated with conceptual origins often lying outside of film The book covers eclectic critical terrain to highlight various layers of musical sincerity and transcendence in film including the nineteenth century aesthetics of E T A Hoffmann David Foster Wallace s literary resistance to irony sometimes called the New Sincerity strategies of self revelation in singer songwriter repertoires Lionel Trilling s distinction between sincerity and authenticity theories of play David Nye s notion of the American technological sublime and Svetlana Boym s writings on nostalgia These lenses reveal that film is a way of perpetuating revising and critiquing ideas about music and that music in film is a potent means of exploring broader social emotional and spiritual desires Sonata Fragments Andrew Davis, 2017-08-21 An effort to expand sonata theory more solidly into the nineteenth century repertoire Notes In Sonata Fragments Andrew Davis argues that the Romantic sonata is firmly rooted both formally and expressively in its Classical forebears using Classical conventions in order to convey a broad constellation of Romantic aesthetic values This claim runs contrary to conventional theories of the Romantic sonata that place this nineteenth century musical form squarely outside inherited Classical sonata procedures Building on Sonata Theory Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear temporality in piano sonatas by

Chopin Brahms and Schumann These disruptions in the sonata form are a narrative technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical agent or we move from the story as it unfolds to a flashback or flash forward Through an interpretation of Romantic sonatas as temporally multi dimensional works in which portions of the music in any given piece can lie inside or outside of what Sonata Theory would define as the sonata space proper Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic A major achievement Michael L Klein author of *Music and the Crises of the Modern Subject* [Psychedelic Popular Music](#) William Echard, 2017-05-22 Recognized for its distinctive musical features and its connection to periods of social innovation and ferment the genre of psychedelia has exerted long term influence in many areas of cultural production including music visual art graphic design film and literature William Echard explores the historical development of psychedelic music and its various stylistic incarnations as a genre unique for its fusion of rock soul funk folk and electronic music Through the theory of musical topics highly conventional musical figures that signify broad cultural concepts and musical meaning Echard traces the stylistic evolution of psychedelia from its inception in the early 1960s with the Beatles Rubber Soul and Revolver and the Kinks and Pink Floyd to the German experimental bands and psychedelic funk of the 1970s with a special emphasis on Parliament Funkadelic He concludes with a look at the 1980s and early 1990s touching on the free festival scene rave culture and neo jam bands Set against the cultural backdrop of these decades Echard s study of psychedelia lays the groundwork and offers lessons for analyzing the topic of popular music in the twentieth and twenty first centuries **The Thought of Music** Lawrence Kramer, 2016-01-12 What exactly is knowledge of music And what does it tell us about humanistic knowledge in general The Thought of Music grapples directly with these fundamental questions questions especially compelling at a time when humanistic knowledge is enmeshed in debates about its character and future In this third volume in a trilogy on musical understanding that includes *Interpreting Music and Expression* and *Truth* Lawrence Kramer seeks answers in both thought about music and thought in music thinking in tones He skillfully assesses musical scholarship in the aftermath of critical musicology and musical hermeneutics and in view of more recent concerns with embodiment affect and performance This authoritative and timely work challenges the prevailing conceptions of every topic it addresses language context and culture pleasure and performance and through music the foundations of understanding in the humanities The publisher gratefully acknowledges the Joseph Kerman Endowment of the American Musicological Society funded in part by the National Endowment for the Humanities and the Andrew W Mellon Foundation **Music and Embodied Cognition** Arnie Cox, 2016-09-06 Taking a cognitive approach to musical meaning Arnie Cox explores embodied experiences of hearing music as those that move us both consciously and unconsciously In this pioneering study that draws on neuroscience and music theory phenomenology and cognitive science Cox advances his theory of the mimetic hypothesis the notion that a large part of our experience and understanding of music involves an embodied imitation in the listener of bodily motions and exertions

that are involved in producing music Through an often unconscious imitation of action and sound we feel the music as it moves and grows With applications to tonal and post tonal Western classical music to Western vernacular music and to non Western music Cox s work stands to expand the range of phenomena that can be explained by the role of sensory motor and affective aspects of human experience and cognition **The New Outlook** ,1922 *Musical News* ,1900 *Etude Music Magazine* Theodore Presser,1917 Includes music The Etude ,1917 A monthly journal for the musician the music student and all music lovers *Rituals and Music in Europe* Daniel Burgos,2024-06-14 This book explores modern European religious and non religious rituals and their main features by focusing on music as a key element required for the full expression of beliefs It specifically examines the relationship between religious non religious pagan cultural celebratory and traditional rituals In doing so this text focuses on the extent to which the rituals overlap replace or feed religious or pseudo religious beliefs to create alternative beliefs individual or collective that systematically ignore any religion The book further analyses the relationship between daily habits holidays sports politics culture and other pagan rituals as forms that represent social feelings by identifying enjoying or impersonating emotions and transversally it explores how music facilitates and fosters those emotions The volume also investigates how rituals coexist and mutually influence each other through a representation of religious and non religious rituals and how music plays a central role in that phenomenology The author argues that music is a key part of various types of rituals e g rites of passage and that music supports and enriches the meaning of the ritual to ultimately strengthen the bond of communication with the individual and the group This monograph appeals to students and researchers working in religious studies and in music theory *The Musical Times and Singing-class Circular* ,1871 **The Thought of Music** Lawrence Kramer,2016-01-12 What exactly is knowledge of music And what does it tell us about humanistic knowledge in general The Thought of Music completing a trilogy on musical understanding with Interpreting Music and Expression and Truth grapples directly with these fundamental questions questions especially compelling at a time when humanistic knowledge is enmeshed in debates about its character and future Lawrence Kramer seeks answers in both thought about music and thought in music thinking in tones He skillfully assesses musical scholarship in the aftermath of critical musicology and musical hermeneutics and in view of more recent concerns with embodiment affect and performance This authoritative and timely work challenges the prevailing conceptions of every topic it addresses language context and culture pleasure and performance and through music the foundations of understanding in the humanities Provided by publisher *Dwight's Journal of Music* ,1880 **Greek Rebetiko from a Psychocultural Perspective** Daniel Koglin,2017-07-05 Greek Rebetiko from a Psychocultural Perspective Same Songs Changing Minds examines the ways in which audiences in present day Greece and Turkey perceive and use the Greek popular song genre rebetiko to cultivate specific cultural habits and identities In the past rebetiko has been associated chiefly with the lower strata of Greek society But Daniel Koglin approaches the subject from a different perspective exploring

the mythological and ritual aspects of rebetiko which intellectual elites on both sides of the Aegean Sea have adapted to their own world views in our age of globalized consumption Combining qualitative and quantitative methods from ethnomusicology ritual studies conceptual history and music psychology Koglin casts light on the role played by national perceptions in the processes of music production and consumption His analysis reveals that rebetiko persistently oscillates between conceptual categories it is a music both ours and theirs marginal and mainstream joyful and grievous sacred and profane The study culminates in the thesis that this semantic multistability is not only a key concept to understanding the ongoing popularity of rebetiko in Greece and its recent renaissance in Turkey but also a fundamental aspect of the human experience on the south eastern borders of Europe Dwight's Journal of Music John Sullivan Dwight, 1967

Embracing the Tune of Phrase: An Psychological Symphony within **Music And The Crises Of The Modern Subject Musical Meaning And Interpretation**

In some sort of consumed by monitors and the ceaseless chatter of quick connection, the melodic elegance and mental symphony created by the published term often disappear into the backdrop, eclipsed by the persistent sound and disturbances that permeate our lives. However, situated within the pages of **Music And The Crises Of The Modern Subject Musical Meaning And Interpretation** a marvelous literary value brimming with natural feelings, lies an immersive symphony waiting to be embraced. Crafted by an outstanding composer of language, that charming masterpiece conducts viewers on a psychological trip, skillfully unraveling the concealed melodies and profound impact resonating within each cautiously constructed phrase. Within the depths of the touching review, we shall examine the book is key harmonies, analyze their enthralling writing type, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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